

IN MUSICAL CIRCLES.

It is many a year since there has been a topic for discussion among the musicians of greater importance to the profession in all its branches than the adoption of a new standard pitch by the Piano Manufacturers' Association of New York and vicinity, at its meeting on the 6th instant. The new pitch, to be known as the "International," is that A, which gives 435 double vibrations in one second of time, at 68° Fahrenheit, or, for the benefit of those not so technically posted, it is very nearly that which is known as the "French pitch." Organ makers have for some time been gradually lowering the pitch of their instruments, but piano makers have been loth to sacrifice the brilliant effect obtained by the use of the concert pitch, and the majority of pianos of the better makes have been tuned to the high standard. Now, after the 1st of July next, every piano and organ sent from the factories of the larger manufacturers will be tuned to the "International" and thousands of tuning forks sounding the new pitch will be in the possession of the tuners throughout the country. The result cannot fail to be beneficial. Objection will be offered by some who dislike to have their pianos "lowered," but the benefits are so manifest that all objections will be overcome and the new pitch will become an established fact in a surprisingly short time. When that time shall have arrived, what joy! No more sopranos and tenors clamoring for low pianos, and no more altos and basses sighing for high ones! Each person will know exactly what to expect, and the poor, defenseless instrument will no longer be held responsible for many a badly-executed solo.

The many friends of Mr. Albert Schott, late of Georgetown, will be gratified to learn that he is meeting with marked success in Germany. It will be remembered that some four years ago when the great German tenor, Herr Anton Schott, visited this city, he discovered that his nephew, residing here, had a voice of great promise, and that he took him abroad to study music. Since his arrival in Germany the young man has pursued his studies with such diligence and zeal that he is slowly but surely rising to the front ranks of European tenors. Recently he was engaged to play "Gastrolle" in Berlin, singing the roles of "Lionel," in "Martha," "Lohengrin," "Manrico" in "Il Trovatore," and "Raoul" in "Les Huguenots." As Lionel his success amounted to a positive triumph, and at the close of his last performance he was called before the curtain no less than eighteen times, receiving upward of thirty floral tributes, among which were three large laurel wreaths. His voice is compared with that of Goethe, who in his day was the greatest lyric tenor of Europe. With these flattering testimonials and the magnificent example of his uncle before him, it is safe to predict a brilliant future for our young Schott. It is more than probable that both the elder and younger Schott will revisit this country in the near future.

The Columbia Athletic Glee Club held its first regular meeting on Wednesday evening of last week, and a selection of suitable music was made for immediate rehearsal. Professor Crossley, the genial instructor in the various athletic branches, has kindly tendered the "boxing" room to the Glee Club one evening each week, and Thursday has been selected as rehearsal night, when the room will be furnished with a piano and the other necessaries necessary to a music room.

While the more pretentious of our musical societies are presenting their plans for the ensuing year there is one meritorious little organization which should not be lost sight of—the Orchestra Club. This club owes its existence, mainly, to the interest manifested by some of its earliest members in furnishing music for the Sunday afternoon services at the Y. M. C. A. rooms—an interest which grew until it culminated in the organization, in January, 1889, of the Orchestra Club, "for the entertainment and musical improvement of its members and others, upon suitable occasions." The early rehearsals were held weekly at the residence of the director, Prof. Theodore I. King, a graduate of the Boston Conservatory of Music; the club at that time consisting of Messrs. J. A. Eisenbeiss, C. H. Carrington and M. M. Bartlett, 1st violin; F. W. Bird and J. W. Purman, 2d violin; W. E. Dillendorfer, cornet; Wm. Jordine, clarinet; G. K. Jenvey, flute; H. W. Smith, cello; and Miss Mattie Bartlett, pianist. From this nucleus the club has increased its membership to twenty-one with distribution as follows: Six first violins, two second violins, viola, cello, base, two clarinets, two cornets, two French horns, flute, trombone and piccolo. Among the rules governing the conduct of the club, the most important provides that no charge shall be made for playing, but any moneys contributed may be accepted for the purchase of music. The adoption of this rule enables the club to act independently in all cases, and also to avoid the charge of competing with professional musicians. In a resolution the club declares its intention not to compete in any way to deprive professionals of an engagement. The club has upward of eighty pieces in its repertoire, the general scope lying between the grave and the gay—suitable for excursions, church entertainments, social gatherings, and mixed affairs where playing for dancing is not required. The club declines to play for dances. Thus far the orchestra, which meets for practice every Wednesday evening at the parlors of the Y. M. C. A., has had sixty-six regular rehearsals and has assisted at thirty-four public entertainments in the three years of its existence. It strives to meet and fill a seeming want in the community for music of a medium grade.

It is not Dr. E. S. Kimball, as stated recently by a contemporary, who has been selected as director of the Columbia Athletic Glee Club, but Mr. E. H. (Eddie) Droop. In this energetic and popular young musician the club has secured a leader who will undoubtedly draw good hearty music from the lungs of the young athletes, even if obliged to resort to the use of an Indian club in lieu of a baton.

A male quartette which is soon to attract a widespread interest, on account of the very high individual reputation of its members as soloists, is to make its debut at the "Grand Artists' Concert," to be given in Boston on the 21st instant. It is the Myron W. Whitney Male Quartette, and is composed of Mr. Thomas E. Johnson, first tenor; Mr. Thomas L. Cushman, second tenor; Mr. Clarence E. Hay, first bass, and that sterling singer, Mr. Whitney himself, second bass. At first thought it would seem as if an organization of such artists must, as a matter of course, lead all others, and yet we venture to predict that it will fail to attain the position occupied by the Lotus Glee Club, for the reason that the solo propensities of the members must detract

from their concerted work. Should they be able to subordinate their individuality to the general effect the result cannot fail to be the greatest vocal quartette in the land.

That male quartettes are more popular this season than ever before is demonstrated by the fact that nearly every theatrical company, except the strictly "legitimate," that has appeared here this season has a quartette of male voices. Some have been good, more have been indifferent, and some have been bad. In this city there have been no less than six male quartettes organized since last June, but for some reason, probably because Washington singers detest hard work, without which no concerted music can be properly rendered, they have one after another dropped out of the race, leaving the field to their older rivals—the Schuberts.

The composition of the Dudley Buck Quartette has been somewhat changed owing to the retirement of Mr. Al. Fennell, the second tenor. Mr. Fennell has entered into a business which will occupy his time at night, so that it was impossible for him to continue rehearsals. In his place the services of Mr. C. F. Crosby have been secured. Professor Isceman, the instructor, is very much pleased with the progress the quartette is making. The quartette as now arranged is as follows: Mr. James L. Smith, first tenor; Mr. C. F. Crosby, second tenor; Mr. Frank A. Rebstock, first bass, and Mr. John A. Nolan, second bass.

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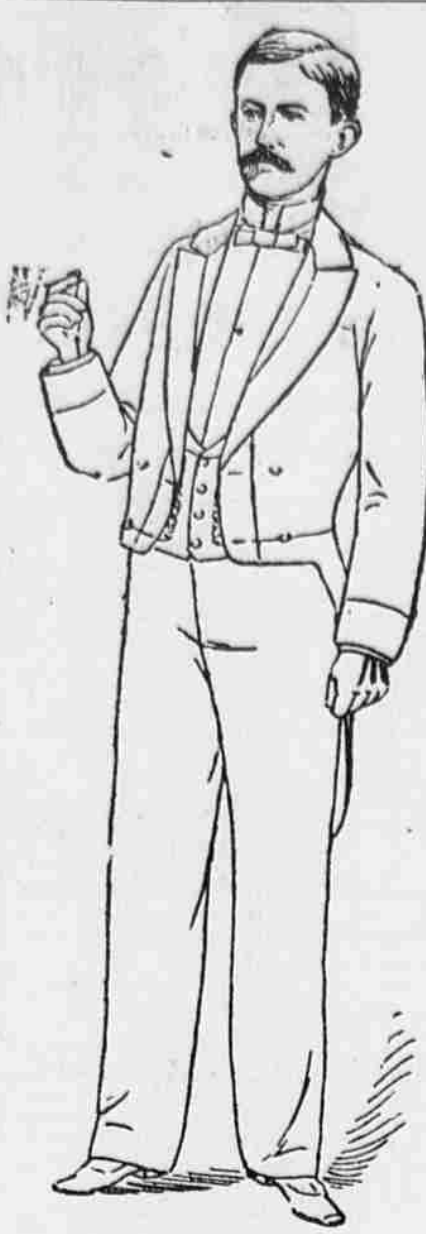
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